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CITY OF ST. LOUIS AND GUIDING SPIRITS
By Charles H. Niehaus



BRUSH AND PENCIL

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QUADRIGA

By Charles Lopez and F. G. R. Roth

SCULPTURE FOR THE ST. LOUIS WORLD'S FAIR

As one universal exposition follows another, the succeeding tries to surpass its predecessor in attractiveness. It is most gratifying to observe that this attractiveness is sought for and is being accomplished by the application of artistic principles, such as monumental plan and layout and water effects of unprecedented grandeur. In the expositions held within the boundaries of the United States, monumental and architectural sculpture has held a dominant place, beginning with the Columbian Exposition in 1893. The success and popularity which this branch of the fine arts achieved in that instance led to still greater efforts in later events.

Thus we find that the sculpture for the St. Louis Exposition is planned upon a magnificent scale. The palaces of this exposition are larger, the vistas are grander, and the courts and avenues are more extensive and imposing than have been witnessed at any exposition previously held. In fact, the keynote of the architectural scheme is the grand and the monumental. The predominance of the classic style in the exposition palaces and their heroic proportions make suitable the use of sculptural decorations of a character in unison with this general scheme.

It having become my duty to lay out and superintend whatever appeared needful for this exposition in the line of sculpture, I familiarized myself with the general plan, the designs for the buildings, the

historic importance, and the aims and objects of the exposition; and upon this basis I proposed the scheme which gives attention to the various factors mentioned. That scheme adopted includes subjects of historic significance, perhaps more so than has ever before been the case. At the same time ample provisions have been made for statuary of an allegorical nature, expressive of purely joyous and festive ideas,



KANSAS
By A. A. Weinmann

such as naturally associate themselves with an exposition designed to celebrate an event so fraught with jubilation as the extension of the sway of liberty from the Atlantic Ocean to the Pacific.

The exposition palaces themselves have been appropriately adorned with sculpture symbolizing their purpose and meaning, and also enhancing their architectural effects. In addition to this, the courts and avenues contain groups and figures having a direct relation to the general architectural and sculptural scheme, while in the center

of the whole exposition picture are the Festival Hall and the cascades, adorned with an elaborate grouping of sculptural effects, and having for their background the Colonnade of States and the Art Palace, the latter also representing the use of sculptural decorations on a magnificent scale, doubtless more magnificent than was ever before attempted.

The historic figures and groups are to be found chiefly in the



NORTH DAKOTA
By B. L. Zimm

avenues leading to this central portion of the exposition grounds, while the Colonnade of States, at the rear of the cascades, afford an opportunity to commemorate in an allegorical manner the commonwealths now composing the territory included in the original Louisiana purchase. The exposition finds its culminating note of jubilation in the cascades, which will doubtless prove to most visitors the most distinctive feature of this exposition—one sure to make it memorable.

The Festival Hall and cascades have been treated as a unit, and



GOTHIC ART
By Johannes Gelert

their decoration has been designed both to create a picture of surpassing beauty and to express in the most noble form which human mind and skill can devise the joy of the American people at the triumphant progress of the principles of liberty westward across the continent of America. The central fountain of the cascades is known as the Fountain of Liberty, and the sculpture for this cascade, which was intrusted to Herman MacNeil, illustrates such characteristics of the American people as Liberty, Justice, Truth, and Patriotism. The side cascades, the sculpture for which has been executed by Isidore Konti, refer to the Atlantic and Pacific oceans joined by the Louisiana purchase and the poetic ideas associated with these waters and the various forms of life abounding in and upon them.

The models designed for the groups and figures for the decoration of this portion of the grounds I believe to be of exceptional merit, and of a character to make this feature of the St. Louis World's Fair a pronounced artistic success. It may also be said that the statuary for the Colonnade of States is, on the whole, possessed of much origi-

nality and beauty, so that this monumental feature will also prove a most gratifying success and a credit to the different sculptors who have participated in the production of the statuary. These ideas, and the names of the artists whom I selected for their execution, were submitted to an advisory board, composed of Messrs. Ward, French, and St. Gaudens, sculptors of whose competency and universal reputation it is needless to speak. The work, begun on this basis last winter, progressed most satisfactorily, and it may now be said that the completion of all that was planned is absolutely assured.

The visitor, on entering the exposition grounds through the formal gateway on Lindell Avenue, finds before him a vast open area, where the first object to excite his attention is the noble sculptural composition, entitled, the "Apotheosis of St. Louis." This is intended to express the welcome which the city of St. Louis extends to her guests, and to commemorate the character in history for whom the World's Fair City was named, Louis IX. of France, known as Saint

Louis. The courts in the central portion of the exposition grounds and the avenues forming the approaches to the cascades, presented excellent opportunities for adornment by figures and groups commemorative of historic character or episodes, all of which I have sought to realize.

Commissions for these important works were intrusted to such artists as Daniel C. French, Charles H. Niehaus, E. C. Potter, Phimister Proctor, J. Scott Hartley, C. A. Lopez, Herbert Adams, and others of no less repute. The models for these works submitted to me proved eminently satisfactory. Especially meritorious is the Equestrian Statue, from the hands of Mr. Niehaus, who was intrusted with the commission to execute the "Apotheosis of St. Louis." He has given us an equestrian statue in the portraiture of Louis IX., which is one of the finest pieces of sculpture of this nature yet produced in this country, and which is the result of careful study of the historic requirements of the subject. Louis IX. is represented seated on a horse in a most dignified and heroic attitude. Saint Louis is clad in mediæval armor, and the horse appears in armor and trappings such as were worn in those picturesque days of chivalry.

The portrait statues for other portions of the grounds have proved no less commendable. That of De Soto, the Spanish discoverer of the Mississippi, by E. C. Potter, is worthy of the talents of this well-known sculptor. It is an equestrian statue, and is striking and picturesque in its proportions and outlines. Other portrait statues by Louis A. Gudebrod, Charles A. Lopez, J. E. Fraser, Clement J. Barnhorn, J. Scott Hartley, Augustus Luke-
man, Michael Tonetti, Miss Elsie Ward, Miss Enid Yandell, Miss Julia Bracken, and others may be praised un-
stintedly, as decidedly worthy of their respective authors.

I may repeat that besides these figures and groups of historic character there is a great abundance of statuary purely decorative or allegorical in nature, and some of the best work of this

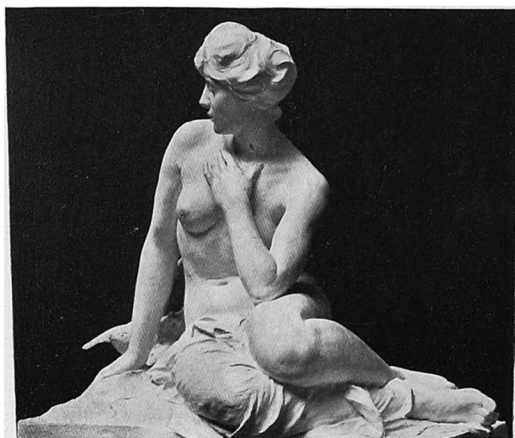


FIGURE ON CASCADE
By Isidore Konti

character has been done by Philip Martiny, Michael Tonetti, Andrew O'Connor, Charles Grafty, F. E. Elwell, Albert Jaegers, George E. Bissell, Anton C. Skodik, R. B. Bringhurst, and others, besides Isidore Konti, and Mr. MacNeil, whose work for the cascades I have already mentioned. Especial credit is due some of the younger generation of sculptors who have come to the front within the past few years, and of whose genius the world will perhaps learn for the first time through their work in the decoration of the St. Louis World's Fair.



DESTINY OF THE RED MAN
By A. A. Weinmann

It is the opinion of artists and connoisseurs who have seen the models or the completed sculpture that as a whole the work will not only be a credit to the profession of sculptors, but that it gives great encouragement as to the future of this art in America.

To describe the principal pieces, or to dwell in minute detail on their location and distribution, is no part of my purpose. But the reader of this special issue of BRUSH AND PENCIL will doubtless welcome at least an outline of the general scheme of decoration. To revert again to the principal entrance to the exposition, located on Lindell Avenue, I wish to emphasize what I just called attention to—the vast open area that faces the visitor upon entering, and for which I have selected a feature which gives effective adornment for such a

locality, as far as shape is concerned, and furthermore, by its expression and meaning, stands as a fitting welcome to the observer. This monumental feature I have called the "Apotheosis of St. Louis." In its details it shows a massive architectural base, at the foot of which is seated, among proper accessories, a heroic figure representing the city of St. Louis welcoming her guests. Above, on a horse, clad, as I have said, in the armor of the thirteenth century, is seated Louis IX., whose name the city bears. In this manner I have sought to



DESTINY OF THE RED MAN
By A. A. Weinmann

refer to the earliest mention that history has made of the name that concerns us so much. In front of this equestrian are grouped youthful figures, attired in the proper costume of the period, and holding aloft the insignia of St. Louis, his crown and cross. This monument has been developed in such manner as to be proportionate to its colossal surroundings.

In taking in the view that meets the visitor on further entering the grounds of the exposition, he will notice the Grand Court, situated between the Manufacture and the Varied Industries buildings, which, by reason of its features, I have named the Monument Court. These features, in addition to the one mentioned, consist of two equestrian statues of colossal proportions. The one to the left and in front of

the Manufactures Building is a statue of Louis Joliet, who towards the end of the seventeenth century, in conjunction with Marquette, explored the Mississippi region. A second statue, corresponding in proportion, is placed opposite; that is, in front of the Varied Industries Building. The subject of this statue is De Soto, who started a century earlier than his French neighbor for this mighty river, and acquired the fame of being the first civilized man to behold its grand waters.

I believed in making my plans that, apart from the decorative effect which would result from these equestrian statues in mediæval costume, there would be considerable interest in seeing represented the two nations who entered first upon the scene in connection with this part of our country. The artists whom I chose to carry out the ideas just outlined are, besides Charles H. Niehaus, for the Apotheosis of St. Louis, Phimister Proctor, for the statue of Joliet, and E. C. Potter, for De Soto. Mr. Niehaus, I may say here by way of parenthesis, had given proof, in his design for his equestrian monument of William the Silent, that he was fully the master of a subject of this kind, and eminently fitted by having studied perhaps more closely than others the details of costume, etc., which would be necessary to carry out this subject successfully. Both Mr. Proctor and Mr. Potter were well known for their equestrian statues, and had indicated a desire to do work of this nature for the St. Louis Exposition.

Viewing the continuation of the Monument Court, one finds that



PART OF QUADRIGA
By Charles Lopez and F. G. R. Roth

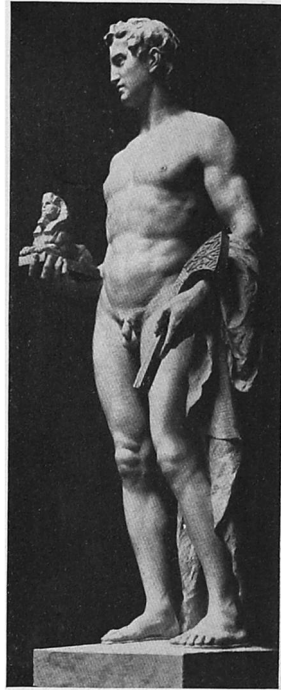
from an elevation closing in its upper end, the tumbling waters of the cascades fill the grand basin and further spread out in the form of lagoons through the avenues of the exposition grounds. At the northern end of this basin has been erected the Louisiana Purchase Monument. It consists in the main of a shaft of about one hundred feet in height, surmounted by a figure of Peace alighting upon a globe which is supported by four robust figures, which may represent the East, the West, the North, and the South. At the base of this shaft are group compositions relating to the historic

episodes of the purchase. Forming part of the monument, and facing north in the direction of the Lindell Boulevard gateway, is a rostrum, from which speakers may address the crowds on the festive occasions, of which I understand the exposition is to have an abundance.

Adorning the semicircle which the base of this monument cuts into the grand basin, and forming the boat-landings, are four groups, the subjects of which refer to the period of the earlier settlements of the lands comprising the purchase. Solon H. Borglum, the sculptor chosen, was thoroughly familiar with these subjects, having been brought up among the Indians, hunters, and scouts, who by their relations and tales, had impressed him deeply, so that he entered upon an allegorization of those times well equipped with the proper spirit. He depicts the Indian sage, who advises the youth of his tribe to embrace the civilization of the white man, telling them that the knowledge of reading and writing gives power, and civilization enhances the value of life. He further shows the Indians in their sacred dances, and the early pioneer battling against the malevolence of nature to find the long-sought El Dorado. He shows finally the trapper and the other types that characterized the West in its various stages of gradual development.

At two other boat-landings, at the upper, eastern, and western sides of the Grand Basin, groups of animals such as are found in our land form the motives of decoration. F. G. R. Roth, the well-known animal-sculptor, has executed an admirable group of grizzly bears in combat, and a corresponding group of sea-lions. E. C. Potter treats the other side in a similar way.

To the right and the left of the Purchase Monument extends the main transverse avenue, at which the principal entrances to the exposition palaces are located. In front of these entrances I have had erected appropriate statues of men whose careers have had particular bearing upon the purposes to which the palaces are devoted. Among the sculptors selected to do these statues, I might mention H. K. Bush-Brown, J. Boyle, M. Mauch, and A. Jaegers. In order, however, to carry out the sequence of the historic and poetic meaning



EGYPTIAN ART
By Albert Jaegers



ENLARGING SHOP—HOBOKEN, NEW JERSEY

which I sought to give to the sculpture, I arranged for several fountains in this avenue which should refer to the legends and folk-lore of which the Indians have many charming examples—such as, for instance, Hiawatha, made so popular by Longfellow's epic. Lorado Taft and Adolph Weinmann were the sculptors chosen for these subjects.

In further connection with this part of the exposition, I should enumerate the two features framing the principal attraction of the east and the west courts of the exposition. In both of these courts I caused to be erected, upon an Indian mound located at the upper end of the main exit, representatives of the two principal tribes with which the white man had to battle for the possession of the land. The one personification is a Sioux chief, and Cyrus E. Dallin, who won fame by his "Indian Medicine Man" (purchased by the city of Philadelphia and the Austrian Government) is the sculptor; while Mr. Fraser, a pupil of St. Gaudens, of whose reputation it is needless to speak, represents the other, a Cherokee chief. These courts, in their continuation, form the approaches to the cascades, and consist of broad stairways, flanked by portrait statues of such men as have figured prominently in the history of the actual civilization of the lands of the purchase, in its development, and in the purchase itself, as follows: Panfilo Narvaez, Pere Marquette, Reneault, Father La Clede, Daniel Boone, William Clark, Meriwether Lewis, G. R. Clark, James Madison, James Monroe, Marbois, Anthony Wayne, Robert Livingston, Bienville, Andrew Jackson, Sieur La Salle. All this, I may say, forms only subsidiary decorations in comparison with what the visitor beholds upon viewing the climax of the exposition on the hill crowned by the Art Building, the Colonnade, and the Festival Hall.

While so far a good deal of importance has been given to history and local color, the subjects which remain are of an allegorical nature only. I decided in my first provisional plans that the sculptures of

the grounds should find a jubilant termination in the cascades, the decorations of which should give expression to the idea that the sway of liberty was extended by the purchase from the Atlantic to the Pacific Ocean. I adhered to that decision.

The central cascade, of which H. A. MacNeil is the sculptor, may thus properly be known as the "Fountain of Liberty." Twelve colossal groups surround its waters, which spring from a niche surmounted by a heroic composition in which the statues of Liberty, Justice, and Truth figure prominently. The groups refer to the human qualities which spring from and are fostered by liberty. The side cascades, in referring to the Atlantic and the Pacific, speak (as the name of the one indicates) of the tranquil and the turbulent waters, of the animal life found in their bosoms and on their shores, and of the rivers that find their ways to them. Isidore Konti is the sculptor of these groups.

Encircling the upper sources of these cascades, and forming a screen closing in the view south of the exposition grounds, is the Colonnade, and in the arches of this colonnade are seated upon pedestals representations of the fourteen states and territories that originated from the purchase—Louisiana, Missouri, Arkansas, Iowa, Kansas, Minnesota, Nebraska, North Dakota, South Dakota, Colorado, Montana, Wyoming, Oklahoma, Indian Territory. The sculptors selected submitted to me their sketches for the figures, and the designs were of such uniform merit that it was evident these idealizations would prove a most important part of the decorations.

In the center of this colonnade arises the Festival Hall, which shows "Apollo and the Muses" and several groups of minor decora-



INTERIOR OF ENLARGING SHOP

tions. At the Midway the visitor is welcomed by Remington's group of "Four Cowboys on a Tear"—an appropriate symbol of greeting.

We now leave the grounds proper and give our attention to the buildings, of which the Fine Arts Palace has the greatest eminence in



VICTORY
By M. Tonetti

connection with the art of sculpture. Most of its embellishments are permanent; that is, in marble and bronze. A colossal seated statue in marble representing Sculpture, by D. C. French, and a corresponding one representing Painting, by Louis St. Gaudens, adorn the entrance. Further on, in two niches, are groups representing Truth, by Charles Grafly, and Nature, by Philip Martiny. This building is surmounted by a composition in bronze representing Inspiration, of which Andrew O'Connor is the sculptor. Other statues expressing the characteristics of the various great art periods, such as the Classic, the Renaissance, the Oriental, and the Gothic periods are carved in stone by C. Tefft, F. E. Elwell, C. F. Hamann, Albert Jaegers, Henry Linder, Johannes Gelert, and others. George T. Brewster and O. Piccirilli have both carved into the façades of this building a number of appropriate medallions representing the principal masters of these art periods.

Following up the subjects in connection with the buildings, I wish to state that the decorative fountains designed by Carrere & Hastings, for the Manufactures Building, have been carried out successfully by Philip Martiny, a "Victory" in the entrance niche of the same building, by M. Tonetti, and proper figures on the cornice line by



APOLLO AND THE MUSES
By Philip Martiny



L. Amateis. The Mining Building has its façade encircled by a frieze of appropriate subjects by Theodore Baur, and statues representing Gold, Copper, and Iron, by F. W. Ruckstuhl, while the decorations, so essential in the composition of its beautiful dome, have been made by Rudolph Schwarz. On the Liberal Arts Building are colossal groups by Henry Linder, and groups at the entrance expressive of the mechanical and scientific qualities of the contents of the building by George E. Bissell. Other figures and groups on this building have been made by Philip Martiny, H. P. Pedersen, Charles I. Harvey, and Theodore Tholnaar.

Little by little the work for the Machinery Building has been completed, and I may say, very successfully, as is shown in the youthful figures bearing the shields, with proper devices, by A. A. Weinmann, and the pediment by F. Miranda. For the Varied Industries Building, also,

the work has proved eminently satisfactory. The entire sculpture problem of the Education Building was put into the hands of H. B. Bringham, of St. Louis, and one has to compliment him on the successful way in which he has executed his commission. Four seated figures representing Heat, Power, Light, and Speed, by A. Lukeman, of New York, and the heroic decorations for the towers of the Electricity Building, by B. L. Pratt, of Boston, are



WONDERS OF LIGHTNING
By Bela L. Pratt

deserving of the highest praise. The Transportation Building has a considerable number of statues and groups of fine quality for its adornment.

This concludes what I care to say in regard to the strictly artistic part of my undertaking. But of equal importance, and perhaps more



FIGURE FOR QUADRIGA
By Charles Lopez and F. G. R. Roth

difficult, is the technical execution of all the ideas that have been given form by the various sculptors. As I have already stated, the artists were requested to make scale models of a certain proportion, which were then to be carried out to full size under my direction. I made the necessary arrangements to do this work as speedily, correctly, and economically as possible, and secured for this purpose a workshop in the neighborhood of New York City, situated on a principal railroad line. The shop was of sufficient height and dimensions, being about two hundred feet in length, and provided with iron girders for hoisting our statuary. The railroad tracks entered the building, and thus facilitated transportation. The shop was so located that it could be conveniently reached by the assistants employed. It also had excellent light.

In this shop we erected a number of pointing machines, the invention of Robert T. Paine, who describes the process of enlarging in a separate article in this issue of BRUSH AND PENCIL, which secured for us exactness and a speed of reproduction that would otherwise be difficult if not impossible to attain.

Many of the sculptors who were intrusted with commissions for original work have assisted in this workshop. Though the work there was chiefly of a mechanical nature, the unusual proportions and character of it furnished a strong impetus for the younger members



TRUTH
By Charles Gaffey



of our profession to come and gain experience. I appointed as their foreman Gustav Gerlach, who had assisted me most effectually on former occasions and had had unusual experience through his work in connection with the Chicago and the Buffalo expositions. I hope I have, in this article, made clear to the reader my mode of procedure in all its essential details.

KARL THEODORE BITTER.

Chief of Department of Sculpture, St. Louis World's Fair.



TRANSPORTATION BY RAIL
By George J. Zolnay